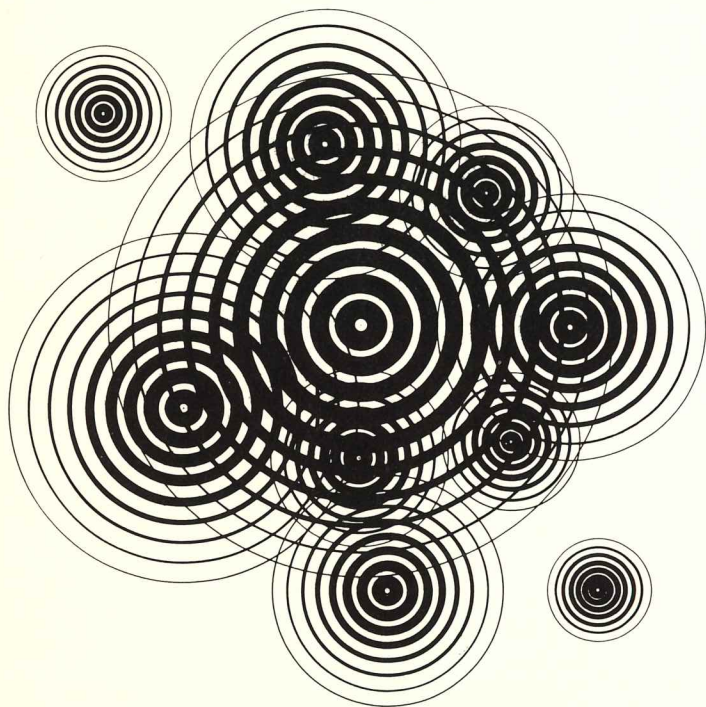


# New Music Concerts

*programme*

MAR 18 1977



**1976-77 Concert Series  
6th Season**

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CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still a few people around who don't know what CAPAC does.

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But there's more to CAPAC than that: The organization publishes *The Canadian Composer* 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies; and puts financial muscle behind a variety of Canadian recording projects.

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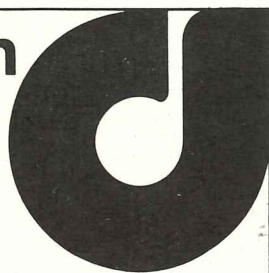
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# For those April nights and days you want to stay at home

## CBC-AM

### 1 MOSTLY MUSIC

CBC Talent Competition Semi-Finals continue until April 7. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 2 METROPOLITAN OPERA

First Met broadcast of *Berg's Lulu*. (2 p.m.; 3 ast; 3:30 nst)

### 3 MUSIC DE CHEZ NOUS

Start of a summer season of concerts recorded by the CBC's French services. (7:05 p.m.; 8:05 ast; 8:35 nst; FM: 1:30 p.m.; 2 nst)

### 8 MOSTLY MUSIC

The Earthly Cup, an Easter special featuring German theologian Dietrich Bonhoeffer's Letters from Prison. Richard Monette stars. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 9 METROPOLITAN OPERA

*Verdi's Il Trovatore*. (2 p.m.; 3 ast; 3:30 nst)

### 11 MOSTLY MUSIC

The Festival Singers celebrate Easter. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 12 MOSTLY MUSIC

The National Arts Centre Orchestra plays *Beethoven's* 1st and 2nd Symphonies. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 15 CBC TALENT COMPETITION GALA FINALS

Orchestral concert featuring the top two contenders in each class (harpsichord, strings, piano, voice and winds), live from Quebec City. Time T.B.A. N.B. Recital Finals and Gala broadcast on FM April 17.

### 16 METROPOLITAN OPERA

*Saint-Saëns' Samson et Dalila*. (2 p.m.; 3 ast; 3:30 nst)

### 18 MOSTLY MUSIC

Bruce Hungerford gives a piano recital in memory of Dame Myra Hess. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 21 MOSTLY MUSIC

The CBC Winnipeg Orchestra plays *Mercury* and *Eckhardt-Gramatté*. (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)

### 23 OPERA BY REQUEST

Bill Hawes returns to play your favorite selections. Write Opera By Request, CBC, Box 500, Station A, Toronto M5W 1E6. (2:04 p.m.; 3:04 ast; 3:34 nst)

### 27 MOSTLY MUSIC

The Toronto Mendelssohn Choir and Festival Singers premiere *Penderecki's* *Magnificat*. (10:20 p.m.; 10:50 p.m. nst; FM: noon; 12:30 nst)

### 28 MOSTLY MUSIC

Quebec Symphony Orchestra: *Untitled Piece* for Orchestra, *R. Murray Schafer*; *Concerto No. 10, Mozart* (Renée Morisset and Victor Bouchard, duo-pianists). (10:20 p.m.; 10:50 nst; FM: noon; 12:30 nst)



## CBC-FM

### 2 INTERNATIONAL CONCERT

Herbert von Karajan and Daniel Barenboim conduct the Berlin Philharmonic: Music by *Mozart, Weber, Mendelssohn, Lutoslawski*. (8:05 p.m.; 8:35 nst)

### 5 MUSIC OF TODAY

Lenten program from Zurich. (10 p.m.; 10:30 nst)

### 6 OPERA TIME

*Charpentier's Louise*. (9:04 p.m.; 9:34 nst)

### 9 IN CONCERT

Singers Phyllis Mailing and Bruno LaPlante, and pianist Derek Bampton play works by *Les Six* and *Erik Satie*. (11:04 a.m.; 11:34 nst)

### 10 OPERA THEATRE

*Wagner's Parsifal* (in German) from Bayreuth. (7:05 p.m.; 7:35 nst)

### 12 MUSIC OF TODAY

Start of *The Sound of New Music*, from across Canada. (10 p.m.; 10:30 nst)

### 13 OPERA TIME

Maureen Forrester talks and sings. (9:04 p.m.; 9:34 nst)

### 16 INTERNATIONAL CONCERT

Rome's Piccolo Teatro Musicale performs *Monteverdi's* *Combattimento di Tancredi e Clorinda*. (8:05 p.m.; 8:35 nst)

### 23 IN CONCERT

The Vaghy String Quartet and mezzo-soprano Gabrielle Lavigne in *Moose Jaw*. (11:04 p.m.; 11:34 nst)

### 24 OPERA THEATRE

*William Shield's* *Rosina* and *Scott Joplin's* *Treemonisha*. (7:05 p.m.; 7:35 nst)

### 30 IN CONCERT

Pianist Marek Jablonski in *St. John's*. (11:04 a.m.; 11:34 nst)



**CBC RADIO**  
740/94-1FM

## TONIGHT'S GUEST PERFORMERS - TRIO EXVOCO

The Trio Exvoco (Expanded Voice Company) is a group of three singers and one technician. Founded in Stuttgart in 1973 by Ewald Liska, all the singers are at the same time members of the famous Stuttgart Schola Cantorum, which is a group of 16 solo singers. The Trio Exvoco performs (musical) works written for from one to three voices and, if necessary, with the addition of electronics, slides or percussion. The ensemble's special field lies between speech and music and between music and theatre.

Since 1974, the group has given many concerts throughout Germany, as well as at music festivals in Basel, Zurich, Grenoble, Berlin, Brussels, Darmstadt and Rovereto, Italy. This March marks their first tour of North America with concerts in Vancouver, Halifax, Toronto, Chicago and many other centres.

"It is most unlikely that there is in existence another group producing scenic music with such theatrical presence, artistic voicemanship, such expressive treatment of the text and such rare skill in the arrangements as this Trio Exvoco."

- Stuttgarter Nachrichten 1974

## NOTES ON THE ARTISTS

### HANNA AURBACHER, mezzo-soprano

Apart from her career as an international soloist, she is also a member of several chamber ensembles such as the Capella Antiqua, the New Music Ensemble in Stuttgart (flute, cello and voice) and Heinz Holliger's Basel Ensemble. A lecturer at the College of Education in Esslingen, West Germany, Miss Aurbacher is especially active in new vocal music and new vocal techniques.

## THEOPHIL MAIER, tenor

After intensive studies in sacred music in Heidelberg and voice lessons with Winterfeld in Freiburg, Mr. Maier has appeared as soloist throughout Germany in both classical oratorios and modern music. He also does extensive work as a speaker in experimental radio plays and with music and theatre for children.

## EWALD LISKA, baritone

Founder of the Trio Exvoco in 1973, he is responsible for the realizations and arrangements of phonetic poetry and scenic music for the ensemble. Extremely active in the musical life of Stuttgart as a singer, speaker and conductor, he is also a member of the Capella Antiqua Stuttgart. In 1967, Mr. Liska received his degree in physics from the University of Stuttgart.

## HANS-JÖRG BAUER, electronics

Professor of physics at the University of Stuttgart, he operates the technical and electronic devices for the Trio Exvoco and in particular has developed a new synthesizer for vocal modulations.



The New Music Concerts' programs can be heard on MUSIC OF TODAY, Tuesdays at 10:00 p.m., CBC-FM, 94.1

Please note that the January 15th New Music Concerts' program will be broadcast on March 22nd, at 9:30 p.m. instead of the usual 10:00 p.m. (works by Beckwith, Mamangakis, Schafer, Symonds and Sigurbjörnsson)



# New Music Concerts

&

THE GOETHE INSTITUTE OF TORONTO  
present

TRIO EXVOCO

Schola Cantorum Stuttgart

"SOUND HUB-BUB" - music and poetry for voices

Friday, March 18th, 1977, 8:30 p.m.

Town Hall, St. Lawrence Centre, Toronto

## *program*

Hallelujah (1969)  
for solo singers

- MAURICIO KAGEL

Sound poems, Poster poems,  
Optophonetic poems (1918)

- RAOUL HAUSMANN

manifesto of the regularity of sound  
nightmare  
fms  
opossum + birdal  
sundrel  
kp'erium

Audiovisual poems (1962)  
kleine Caroli  
vertigo gli

- PAUL DE VREE

Zimprovisaties, Picture poems(1970) - PAUL DE VREE

Situazione and Programme 2 (1969) - WERNER HEIDER  
for two voices and tape

La Bataille de Marignan(16th Century)-ANONYMOUS

- Constellations (1966) - LADISLAV NOVÀK  
 summernight magic  
 the casting out from paradise  
 the butcher's mistress  
 individualist
- Lettura di Braibanti (1959) - SYLVANO BUSSOTTI  
 for solo voice
- Maulwerke (mouth-works)(1974/75) - DIETER SCHNEBEL

## INTERMISSION

- Poems to cry and to dance (1916) - PIERRE ALBERT-BIROT
- Phone poems (1916) - HUGO BALL  
 caravan  
 dirge  
 sea-horses and flying fish  
 cats and peacocks  
 gadji beri bimba
- Solaire (1961) - HENRI CHOPIN  
 poem for three voices  
 about a sculpture of Chavignier
- Lettre rock (1957) - MAURICE LEMAITRE
- Gymnastic poems (1976) - ARRIGO LORA-TOTINO  
 the absolute, absolved  
 time  
 monument
- The Admiral Looks for a House  
 to Rent (1916) - RICHARD HUELSENBECK,  
 simultaneous poem MARCEL JANKO &  
 TRISTAN TZARA



Sound poems (1970)

- BOB COBBING

j<sup>u</sup>dith  
e + o  
j + f  
m  
tan

Concrete poetry (1920)

- KURT SCHWITTERS

boo-naa- bii büll ree  
the real disuda of the nightmare  
picture poems a + o  
sneeze-scherzo  
superbird song  
cough-scherzo



## NEXT PROGRAM - FINAL CONCERT OF THE SEASON

Saturday, April 23rd, 8:30 p.m. Town Hall

guest composer: ELLIOTT CARTER

Three works by this eminent American composer will be presented including the "Double Concerto" for piano and harpsichord with international soloists Ursula Oppens, piano and Paul Jacobs, harpsichord.

The program also includes the world premiere of a work by Canadian composer Norman Symonds for four synthesizers and saxophone, featuring the Canadian Electronic Ensemble and Alvin Pall on saxophone.

Other Canadian performers include violinist Otto Armin, pianist John Hawkins, cellist Peter Schenkman, members of Nexus, members of the York Winds, and many others.

Adults \$4.00

For further information

Student \$2.75

and reservations call 967-5257

## PROGRAM NOTES

MAURICIO KAGEL b. 1931 Buenos Aires

The perspective on "hallelujah" is that of absolute music. There are no meaningful words nor is there a specific story. It is sung in a sort of dog-Latin, in a quasi-language which is freely arranged to give musical sense and natural vocal articulation. Out of the 16 solo parts, three are chosen for the performance. The singers produce their part independently from each other in a unique free form.

RAOUL HAUSMANN b. 1886 Vienna, d. 1971 Limoges

One of the Berlin Dadaists, Hausmann introduced the spontaneous articulatory gesture. Without being aware of the endeavours of the Russian Futurists and independent of the Zurich Dadaists (centred around Hugo Ball), who were carrying out their own experiments at the same time as Hausmann, he realized in 1918 the idea of a kind of poetry which was based solely on the sound values of the letters of the alphabet.

"Letter poems, optophonetic poems; once and for all, letter poems are they to be seen, are they not? - Why not make posters out of them? Large visible characters, a different size indicating a different emphasis. Of course, these letter poems have to be sung."

PAUL DE VREE b. 1909 Antwerp

In his earlier audio-visual poems the author uses simple tape-recording techniques and distortions as aids to the performance of these works. The picture poems are only produced visually.

WERNER HEIDER    b. 1930 Furth

The word "situazione" was composed for two contrasting kinds of voices. The first voice interprets the letters sonorously at a constant pitch but at ten different tempos and the same number of different intensities. The second voice counterpoints this with a selection of sounds (for example, whispering, breathing). "Programme 2" results from a dialogue with a tape-recorded montage.

ANONYMOUS, 16th Century

This anonymous text depicts a battle onomatopoetically. It has also been put to music by Jannequin.

LADLISLAV NOVÁK    b. 1925 Turnov/Czechoslovakia

In his "constellations" he has arranged letters and syllables so as to form poems. Rearrangements of the letters and syllables and changes in the intonation are sufficient to give the outline of a story or to hint at a situation:

tma = dark

tam = there

hmatám = I touch

srp = scythe

prs = breast

pes = dog

ženo = Wife! Woman!

nože = knives

bože = oh God!

no = so

SYLVANO BUSSOTTI    b. 1931 Florence

"Lettura di braibanti" is one of the "sette foglie" which presents chamber music on each graphical page. The score is comprised of almost exclusively earlier or later traditional musical symbols.

DIETER SCHNEBEL    b. 1930 Lahr/Germany

"Maulwerke" (mouth-works) constitutes a musical process in which the real actors are the articulation organs of the singers, and the music of "maulwerke" consists of the outer and inner mechanisms of articulation. Audio-visual reproductions reflect this process.

PIERRE ALBERT-BIROT    b. 1885 Chalonnnes/France, d. 1970 Paris

This Parisian Dadaist divests these sound poems consciously of all semantic content. In this way the poems are intended to give expression to primordial human feelings.

HUGO BALL    b. 1886 Pirmasens,    d. 1927

One of the founders of Dada in Zurich, he recited his poems himself, at times dressed in bizarre costume and employing a bruitistic set of instruments. "Verses without words in which the balance of the vowels is conditioned by the formant sequence."

HENRI CHOPIN    b. 1922 Paris

He takes the primary acoustic material and dives into the microcosm of the vowels by electronic modulation and time dilatation by means of the tape recorder.

MAURICE LEMAITRE    b. 1926 Paris

A letterist whose aim it is to attain a synthesis between language and musical elements by developing a new system of notation.



ARRIGO LORA-TOTINO    b. 1928 Turin

In his gymnastic poems the author attempts to combine word and gesture: his works are to be seen and heard simultaneously.

RICHARD HUELSENBECK, MARCEL JANKO and  
TRISTAN TZARA    (all born about 1895)

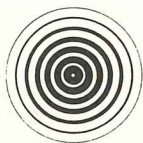
The authors composed this simultaneous poem which they intended to recite together. It was produced in the "Club Voltaire" in Zurich in 1916 and was published in the magazine of the same name.

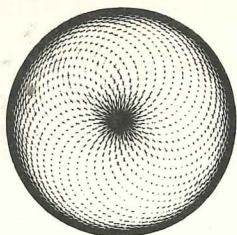
BOB COBBING    b. 1920 Enfield/Middlesex, England

The author calls his pictures, which are constructed from characters, "sound poems". They serve as a graphical score for a musical rendering.

KURT SCHWITTERS    b. 1887 Hannover,    d. 1948 England

Schwitters was a friend of Hausmann and formed similar aims (his famous "Sonata in Primeval Sounds" was inspired by Hausmann's poster poem "fms"): "The elements of poetry are letters, syllables, words, sentences. Poetry is generated by the comparing and evaluating of these elements, one with the other". His artistic style is constructivistic: a number of his poems have been constructed according to strict principles of musical form.





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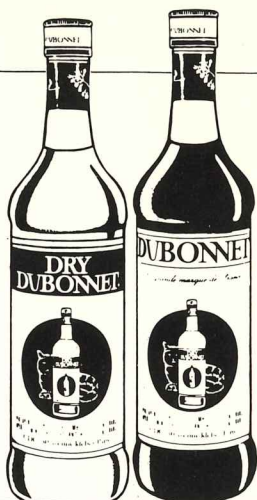
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